

CINEMA BLUE

presents

The Cinema Blue of Jess Franco.



And it is, invariably, and quite lushly resplendent, represented by the wondrous body of Lina Romay. The other Franco. Or Jesus Franco Manera, as his passport says. Or indeed Jess Frank, Franco Manera et al. as some of his credits run. For he has pseudonyms galore. As needs must if you shoot more than ten films in a single year. His style, though, is unmistakable. Erotic. Interview by Rick van Doon, whoever he is...

'Sex really turns me on. I must admit to being, in many ways, a sex maniac. A voyeur



Lorna, l'exorciste

... but, of course, you've seen a film by Jess Franco. You must have. He's sure made enough of them. Except, maybe it was not signed as Jess Franco, but a pseudonym.

Nothing very unusual in that you will say. And you'd be exactly right. Italy, in particular, is rife with *noms-de-plume-d'ecran*. So's porno; even soft-core movies, come to that, in Britain and most assuredly in the United States. The spaghetti Westerns really started the idea in Italy, when both lead stars and directors anglicized their monickers to complete the Western affect, and the habit embraced other spaghetti-horrors.

So we've all come to know that Anthony M. Dawson, for one, is really Antonino Margheriti. That Edward Mann is Santos Alcocer; Anthony Scott is Giuliana Carmineo; Frank Kramer (and you can't sound more Hollywood than that, or Hollywooden actually) is Gianfranco Parolini. Kung fu movies allowed director Jimmy Shaw to cover the identity of Shaw Fung James. Another Rome, and one which takes some believing anyway is E.B.

Clucher—really Enzo Barboni. And the ultra-show-bizzy Norman Schwartz is Cesare Mancini to his family kin. Who exactly Dick Spitfire is, or was, I never troubled to find out.

But I digress... who, after all, I'm asking is Jess Franco...? Well, as he rarely signs his movie, he is Jesus Franco Manera. Like all Spaniards he uses first... his first name after his father's name, followed by that of his mother... And sure enough some films are directed by Jesus Franco, or as in the case of *Chimes at Midnight*, directing the second-unit for Orson Welles.

But maybe you've caught something hot by him—most of his films are something quite—as Jess Frank. His West German pseudonym.

Or by David Khune, his own *nom-de-plume* from more than a hundred novels.

Then again, it might have been a movie by Franco Manera—which is our Jess, Italian style.

Or Clifford Brown, or J.P. Johnson, which count among his French signatures.

Or, just to muddle you even further, it could have been a film

from Hans Billian or Rick de Connick—which are, in point of fact, names of other directors (or so Franco says) loaning their names to certain projects which Franco, for reasons best known to himself, or his taxman, did not wish to have his name(s) associated with.

Or... yes, one more, just one (I think)... The Franco credits also can be seen as Frank Hollman. Which, presumably, is merely to prove that his imagination, which was strong enough for more than a hundred novels, is not exactly dried up as to christening characters... Whatever the name, the game is movies. Erotic movies. About 75 of them—yes sir, I said *seventy-five*—in 17 years.

That's what, about four... four-and-a-half per year. Except that in 1973, for one stunning example, this fella churned out a total of *nineteen* films. Would have been twenty, but one never got finished...

The 46-year-old Jesus / Jess / David / Franco / Clifford / J.J. / Hans / Rick is then surely the most prodigious director of all. The Roger Corman of Europe... And he just about covers all Europe at that, shooting in

FRA



Virgin Report.

Hence the pleasure I take in inventing, directing, watching and filming scenes of raw sex.'



Célestine, *Maid At Your Service*.

FRANCO



Lina Romay

Italy, Germany, France and occasionally, if on location only, back in his own homeland of Spain. He was born there—in Madrid—in 1930; studied at the Instituto de Investigaciones y Experiencias Cinematográficas and wrote his first film scenario in 1957—*Historias de Madrid*. He then went into the documentary field and made his first feature in 1959. From which moment he can hardly be said to have looked back.

By any standards his is a remarkable career.

Again, by any standards his outlay is a remarkable collection of work. Sporadic, of course. Anyone who dares handle 18 films in a year has to, in the end, churn out the good, the bad and the positively appalling. His films, ranging from gothic-horror to mod sex-plays, do have one unmistakable feeling about them. Nine times out of ten that feeling is one of definitive sexual arousal... For him, whatever his name of the month is, and for his audience.

If by now you are so jaundiced to feel that any sex-films are much of a sameness, one great long bore, just a handful of sequences from almost any Jess

Franco film would shatter such pessimistic beliefs.

Jess Franco's camera seems alive as it dances around a girl undressing or as it zooms over a couple, up and down, up and down, mimicking the movements of the sexual act; it cuts up a girl's body exploring it intimately, section by section; and it will bring out all the intensity of a highly erotic scene in a way that far surpasses the simple act of seeing what is taking place. In fact behind the buzzing camera, the excitement of Jess Franco himself stands out like a swallow against a sunset (one of his images) and spills over the spectator whose head begins to whirl at scenes which if shot by somebody else would be quite dull and conventional.

By comparison to Franco's films most of the recent over-publicized and heavily-financed would-be erotic movies are tame games, indeed. After seeing a Jess Franco film no spectator in search of erotic experience would ever settle again for an *O* or a *Tango*...

Franco stories are usually straightforward and uncomplicated, or seem to be, until we

realize that they are completely and utterly immoral. Immoral because the people in them—all of 'em—are spurred on by one sole basic motive; an urge to achieve, whatever the price, sexual satisfaction. They want to quench (or rather, imagine that they can quench) through sex, more sex and any and every kind of sex, some overpowering desire gnawing deep inside them. Instead of course, these uncontrollable yearnings lead them inevitably and ineluctably to their doom...

The influence of de Sade is never far off from Franco's scenarios. We have the incest theme of the father-and-daughter relationship in *Eugénie*; political power sapped and lost through the monstrous sexual appetite of the revolutionaries, *Lovers of Devil's Island*; religious sacrifice mixed up with sex in *De Sade '70*; and cannibalism in *The Evil Countess*. Not forgetting films like *Justine* and *Juliette*, based directly on de Sade's dank philosophies.

Jess Franco is never in a hurry (except in production). His films unfold slowly, step by step to the inevitable, tragic denouement.

He is right to interrupt the story for ten minutes in order to give us breath-takingly realistic sequences of the Lesbian lovemaking between Karin Field and Britt Nichols in *The Demons*, or similarly, to show us long sequences of the fatal, naked race between Alice Arno and Lina Romay on their lost island, in *The Evil Countess*.

Yes, it is his woman one really remembers Franco's film for, in the end. Not that the guys don't have—and indeed, take—their chances. His most regular male star is the Frenchman Howard Vernon, Franco's original *Dr. Orloff* back in 1961 and toiling on for the director these days. As the swinging 60s fell into the depressed 70s, Christopher Lee made a bunch of films with him, including yet another reworking of de Sade's *Eugenie*, and their would-be definitive treatment of Bram Stoker's *Dracula* legend—more of a send-up as it transpired. But then, Franco is never hot in selecting actors; for a while he had the late Dennis Price, that bastion of the suave, English character actor, very miscast as Frankenstein, for example!

These days, Franco is more inclined to take on the lead role himself. Well, he's usually written the script, he's directing it, shooting stills on the set and so on, so why not act in the damned thing as well!

Many film directors have recently taken to using psychoanalysis as an excuse to highlight this or that sexual deviation and to tell what would normally be termed clinical case histories. Franco is careful to avoid such pitfalls. He always tells a straightforward story however fantastic it may be. It is a story in which sex is everything—wild and delirious sex from the carefully contrived opening zooms to the final fade, for as Franco admits, he is a sex-maniac... and proud of it!

How many films do you shoot each year?

Up to a dozen...

Do you produce your own?

If only I could! I haven't enough money. Mind you, I tried several times. Never managed to finish the films because I ran out of cash. Generally a producer asks me to shoot a film and I submit several ideas. He chooses what he wants and we nearly always manage to agree, however low the budget I'm offered, because I love

making films.

How do you arrange things from there?

Much depends on the producer. Sometimes I've been allowed several weeks to make preparations and been allowed to shoot as I like. With other producers I've just been given a two-page synopsis and told to get going the next day on a given set, with a group of actors already signed on for the film. On one occasion I had to shoot two films in five days and cut and set them up in three. I've even shot five films simultaneously... it's wonderful but it takes it out of you.

How do you go about shooting?

Firstly I try to work with only a very small team—mostly old friends who have been with me before. Secondly, as I shoot I imagine I'm working for an audience of only two or three people. Or even of only one person: myself. It never occurs to me that I might be making a film for a large audience.

Then in sex-scenes, you have to remember the censor, I suppose. Or indeed, the several different forms of censorship within your release territories. Do you let the actors carry on and fuck and cut and trim it later?

I always arrange the sex-sequences myself, taking over the cameras if I'm not acting in the film myself. This is the only way of getting what I want and not having, perhaps, a cameraman doing some of the censoring if he considers some scenes are going too far. Myself? I never bother with censors. I shoot what I like, that's all. Of course, in the cutting-room I have to take out some sequences for some versions of my films. As you realize we do several versions of each film because the same version cannot be shown in every country. These versions range from fairly mild (Spain) to hard core porn (USA, France, Scandinavia). And always I have trouble later with censors. Even with the milder versions!

Where do you find your actresses? And where do they go when they leave you? I mean girls like Britt Nichols, Anne Libert, Karin Field and the super Lina Romay.

Sometimes producers send me girls they know. If I find them suitable I take them on. This was the case with Anne Libert and Alice Arno. Britt Nichols? I found her myself in a docu-

mentary film. I used her in most of my movies until she gave up film-making to marry a football-player—she's a mother now. Lina Romay is the wife of my chief cameraman. The others were generally actresses I had seen in other people's films and liked. This was the case with Danielle Godet and Dannick Patissot.

As for what happens to the girls afterwards, apart from Britt Nichols who has become a housewife and Susan Korda who died accidentally, most of them are still in films. Karin Field was filming in Spain recently. Alice Arno, Monica Swann and Anne Libert are all busy shooting in France and they also appeared in my own recent films. I need hardly speak about Françoise Brion, Emma Cohen or Estella Blain since they have become quite famous internationally.

Another thing that I should perhaps mention about all my leading ladies is that they all please me—I like them. I feel that they have a way of thinking which is akin to my own. They are girls with marked personalities and that they like making erotic films.

Do you get pleasure out of making erotic sequences? It looks, or feels, like it!

Sex really turns me on. I must admit to being, in many ways, a sex-maniac. I'm a voyeur, a deviation I would like to rid myself of. Hence the pleasure I take in inventing, directing, watching and filming scenes of raw sex. Generally, these scenes are simulated by the actors. But, of course, it is their business. If they get carried away, as they sometimes do, and give us a bit of real screwing, I'm certainly not going to object. On the contrary I'm inclined to applaud!

My girls, too, are always pretty and very sexy. The erotic scenes come out well because they really like what they do. They love showing off their bodies. They're born exhibitionists! They love spreading their legs and showing their cunts.

So... money certainly is not the only reason, or for that matter the main reason, why I'm in this business. As proof of this I would mention that I often film a whole scene which I consider important, with great care and attention, wasting a lot of time

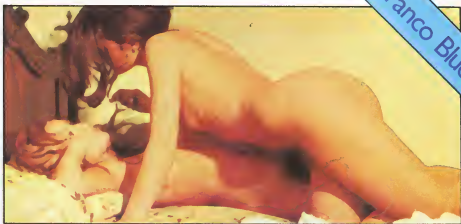
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Virgin Report, 1972 woad



Plaisir à trois/Hov



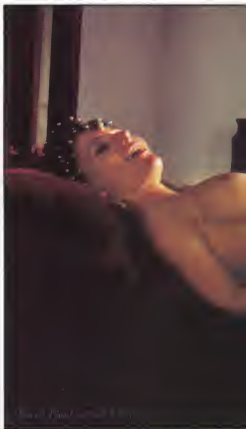
Dracula's Daughter, 1972: Anne Libert atop Britt Nichols.



Eugenie, or Philosophy of the Boudoir, 1970: Marie Lijedahl.



To Seduce A Virgin, 1973: Alice Arno as the instructress . . . and soon got her just desserts.



Typique! Here's as prime an example of the cinema of Jess Franco—his best and worst sides—as you're liable to find in his gigantic output. The Demons started life, strangely enough, as a Lisbon-Paris co-production, Os Démones, in 1972. In its gorey-borey, full-length version, 116 minutes compared with the 97 minutes deemed worthy of a British X certificate, this hud 'n' blunder item loomed large as the most sadistic film ever made. The most risible as well, in various places mainly historical as Franco unfurls his tale of a woman burned alive for alleged witchcraft, cursing her captors and warning that her daughters would carry out her displeasure.

That they do. Although Anne Libert and Britt Nichols—look innocent enough at first glance. They're nuns! Not for long . . . Karen Field as Lady De

e Demons

Franco Blue



Karen Field



Winter takes a shine to Britt and rapidly turns her on to some much dirtier habits. And Anne Libert is visited by Mama's ghost, becomes a bride of Satan and seduces her Mother Superior (Doris Thomas)! She also manages to bed Lady De Winter and her lover. Spectacularly so—turning both into skeletons as soon as she kisses them. All of which, naturally enough, leads Anne to the stake, bellowing out her curses on all and sundry. Like Mamma, like daughter. With a hell of a lot of torture, blood and cameras zooming into public-triangles, thrown in for over good measure . . . to say nothing of a Shaft-style music which hardly fits the era. But then, nor does the odd set of costumes that Anne, Britt, Karen and Doris keep falling out of . . .



Maciste contre la Reine des Amazons, 1973. Otherwise The Lustful Amazons as Franco tried to beat Terence Young's amazonian epic to the screens first—with massive Alice Arno making life hell for any male attempting to trample her . . . preserves.

on it. I say *wasting* because all along, while I'm doing it, I know full well that my producer will cut it out and that it will never be seen by a cinema audience...

Why are some of your films so much better than others? One senses that in some films—for example, Succubus—much more care has been taken and much more hard work has been put in than in the rest.

You can't have the same high quality in all your films, if you are compelled to make several of them in a few days. Also many which were made with great care and turned out well, were later cut to pieces by the producers. Or the distributors. I can cite films of mine in which my editing was re-cut, and further sequences were filmed and added in without my permission.

Actually, I consider many other films of mine equal if not superior to *Succubus*. For example, *The Diary of a Nymphomaniac* and *The Evil Countess*. These two, by the way, were quite elaborate affairs. Among other well-made films of mine, I would tend to include *Outretembec Beyond the Grave* and *The Sexy Darlings* (on Robinson Crusoe's Island). *Exorcism* was a somewhat stylish film based on a rather thin story. *The Evil Countess* treats the vampire theme in what I like to think is a new manner and as for my *Draculas* and *Frankensteins* nobody can deny that I try to breathe new life the essentials of the gothic myth. I must also say that I could not care one hoot about what the critics say... any critics!

What critics do say, and I have to agree, is that your method of film-making, the way the sequences follow each other in staccato fashion with the camera zooming and with some scenes actually out of focus, is directly contrary to the classical way of making a film...

I love classical films. I consider that I shoot straightforward classical films myself. Certainly not avant-garde ones. But I admit I don't follow any textbooks. I hate rules. I hate being told, 'You must never shoot this way' or, 'You must always shoot that way'. I shoot a story any way I like. If I use a lot of zoom it's because I cannot afford expensive travelling cameras but also because I like zoom. I like out of focus shots too, that's why I do them. Often I have a good laugh in the

developing laboratories as I listen to the employees there cursing and telling each other that the camera must have slipped because there are whole sequences out of focus, when of course I shot them that way.

The camera is an eye for me... and if I zoom it around it is because I am using it as an eye. And if it zooms straight down on to a girl's pussy—as it always

handed to me by my producer. But this same story is usually one taken from a series I had submitted to him in the first place. As a matter of fact, anybody who went carefully through all my films might find that they are nearly all based on the same few themes. This is because, although I like all my own films, I am never really satisfied with them. After a year

scenario with a proper text before a film is shot. I do this myself, all on my own. All the script-writers, dialogue writers and so on mentioned in the credits of my films are simply people who, for convenience sake, lend me their names! I write the scenario anywhere, sitting at a table in a bistro, in a restaurant after dinner, or while I'm shooting my latest film. Sometimes I have a brief synopsis only to go on, but if I have a real scenario then generally I stick to it. Or nearly, because I also improvise. If I'm especially pleased with any particular scene or setting, then I'll add to it and improvise around it... Sometimes, too, as I'm doing a sequence in a certain film, I will have a sudden idea for another film I'm also planning. I will then stop the first film and write the other film's sequence there and then. It will be inserted in this second film later. I may even get an idea which I will shoot on the spot and then hold back for a film to be made later. As for the cutting, I do this myself, too, again without following any hard and fast rules or scenarios.

Which sex-scenes do you prefer shooting: a straight love scene, an orgy, Lesbians?

I like all three without any special preference. A straight love scene is always beautiful because love is beautiful. An orgy is good because you often get switched-on watching it. A Lesbian scene combines both these qualities—it is both beautiful and arousing. *Have you ever tried still-photography as well as movie-work?*

Often! I take quite a number of the press photos on the set myself. I try to get them as sexy as possible. Later, if I see them in a magazine like yours, I'm delighted to see how well they have come out!

So are we... In your recent films you have done away with most of the sequences showing a girl undressing. You speed sex up to the point of beginning a sex-scene with a nude girl masturbating or being screwed.

Personally I love shooting a young bird slowly taking off her clothes, her shirt, her jeans, her panties, her tights before getting down to sex. But when I do that now—the producer comes along and cuts out all these traditional preliminaries. 'Not essential,' he says. 'The public



does—it is because when a girl strips naked before us, what do we all look at straight away, as soon as she has her panties down? Her pubic triangle, of course. Plus anything else we can see underneath it... So my camera-eye does the same.

Do you choose all your own scripts...?

Most of my films are shot from a story which has been

or so, I remember one and say to myself—I wonder how I would shoot that film now? And I think of all the improvements I could now put into it... Then I end up, in fact, shooting it all over again, with different actors and a different setting. The funny thing is that nobody notices this. Not even the producers, and certainly, never the critics!

Producers generally want a



doesn't want it—it's a waste of time. What the public wants is straight sex at once and as raw as possible... Of course, I protest but what else can I do?

What are your future plans?

I've dozens of plans. Some I've been holding back for ten years or more. But I still don't give up on realizing them. I would like to go back to horror films, and science-fiction. But the producers want straight sex only. I don't mind doing sex films—if only I was allowed to make them my way. For example, I had a plan to make a pornographic Tarzan film. It was to be done in South America with Val Davis, Lina Romay and Monica Swann. However, the present American owners of the Edgar J. Burroughs copyright wouldn't hear of it—no matter how much money they were offered. I would also like to

do another film on Dr. Orloff, and a new version of Dracula in which, while keeping to Bram Stoker's story, I would make Dracula androgynous.

As for actors, I would like to use several new faces but also to retain many of those I've used in previous films. Men like Klaus Kinski, William Berger, Jack Taylor and Howard Vernon and girls like Lina Romay—

She's amazing!

She's truly wonderful... And other girls like Alice Arno—oh! what a figure!—Monica Swann, Emma Cohen and Kali Hansa, all talented and beautiful girls to mention just a few...

Could you ever quit film-making?

I would hate to do so really! But if I had to give up, I suppose I would return to composing [Jess Franco, didn't we mention it, is also a talented musician. Of

course—Editor] and writing novels like I used to.

In those few brief minutes in a year when you are not shooting, what do you do?

I like going to the cinema and seeing other people's films. I like the sun, going out with friends, dining and wining. I like music of course, and I also like fucking... So many things, but I suppose they all really boil down to one—making films the way I like and not having to work in a straight-jacket... In other words I like living!

What are your sexual preferences and tastes?

Go and see my films. In them, it's quite obvious what they are!

What about hobbies, smaller pleasures?

One is inserting a private joke here or there in a film and making my friends and intimates laugh when they see it. Another

is to direct an actress that I would dream about when I was a boy. Yet another is to know I have carried off well a particularly sultry and horny sex scene.

What gives you a hard-on then?

Me? What makes me hard? You mean when I watch a film? Or when I make one or just when I'm in bed with a bird?

All three!

There's no difference—it's the same in all three cases. I'm a good old-fashioned fetishist! I adore silk-stockings, garters and booties. Lesbian scenes also turn me on. Small things do, too, like a glimpse of a girl's cunt under her skirt. A well-rounded bottom. Or a girl masturbating... Like I said before I am a sex-maniac. I really am! What is more, I'm really delighted to be one...

FRANCOGRAPHY



Piecing together the full, chronological order of Jess Franco's cinema is not easy. The enormous outlay of this 'mass production helmer'... best known for the spate of chillers and sexpo exports he cranks out with filmic efficiency' (Variety), requires more detection than usual in compiling filmographies. His films have as many titles as he seems to have directorial pseudonyms! This, then, at best, is, an attempt to encompass his full career: 73 films in 17 years. All parenthetical titles in English are literal translations of original titles, where necessary, and not the US or UK release titles. Research by Britt Nini in Paris and Tony Crawley in London. And where Franco is, Jesús only knows...



1959: 4 films.

Pío Baroja: L'exil du Cid [shorts]. L'olivier [featurette]. Tenemos 18 años [debut feature].

1960: 2 films.

Labios Rojos/Operation lèvres rouges. (Operation Red Lips).

Reina de Tabarin/La reine de Tabarin/aka. Mariquita, la fille de Tabarin. (Queen of the Tabarin).

1961: 1 film Obviously a bad year.

Gritos en la noche/L'horrible Dr. Orloff/UK: The Demon Doctor.

1962: 2 films.

La muerte silba un blue/077 operation sexy/aka. 077 operation Janaique.

Vampiressa 1930/Certains l'aiment noire.

1963: 3 films.

Rififi en la ciudad/Chasse à la mafia/aka. Vous souvenez-vous de Paco? (Mafia Hunt).

La mano de un hombre muerto/Le sadique/aka. Le sadique Baron Von Klaus. (Sadist).

El llanero/Le jaguar. (Jaguar).

1964: 1 film. Another bad year.

El secreto del Dr. Orloff/Les maîtresses du Dr. Jekyll/UK: Dr. Jekyll's Mistress.

1965: 1 film. Shame...

Miss muerte/Dans les griffes du maniaque/UK: The Diabolical Dr. Z.

1966: 1 film. Well, Welles called him up...

Cartas boca arriba/Cartes sur table. (Cards on the Table).

L'île au trésor/Treasure Island. [Uncompleted].

Campadas a medianoche/Chimes At Midnight/aka. Chronicles; Falstaff. [2nd unit].

1967: 5 films. Getting into his stride now...

Residencia para espías/Ca barde chez les mignonnes.

Lucky el intrepido (The Intrepid 'Lucky').

El caso de las dos bellezas/Sadisterotica.

Besame monstruoso.

Necronomicon—Geträumte Sünden/UK: Succubus.

1968: 5 films.

Die Folterkammer des Dr. Fu Man Chu/UK: The Castle of Fu Manchu/aka. Assignment Istanbul.

Su Muro/Die sieben Manner der Su Muro/Rio 70 (Simuru).

Fu Manchu y el el bes de la muerte/UK: The Blood of Fu Manchu/aka. Kiss and Kill; Fu Manchu and the Kiss of Death; Against All Odds.

99 mujeres/L'amour dans les prisons de femmes/UK: 99 Women/aka. Les Brulantes.

Justine—Les disavantages de la vertu/Les infornes de la vertu/UK: Marquis de Sade: Justine (Justine and Juliet).

1969: 5 films. Consistent, this fella...

Jungfrauen Report/Les vierges et l'amour/Virgin Report.

Black Angel/Paroxysmus/UK: Venus In Furs. [Note: the version with Maria Rohm, not the Italian treatment of the Sacher Masoch book, starring Laura Antonelli].

De Sade 70/Les inassouvies. (Frustrated Women).

X 312 flug zur Holle. (X 312 Flight To Hell).

Eufornio, tuya es la victoria. El Conde Dracula/ Les nuits de Dracula/ UK: Count Dracula/aka. Bram Stoker's Count Dracula.

1970: 5 films Moving on...

El proceso de las brujas/Il trono di fuoco/ Der Hexentort von Blackmoor/The Bloody Judge/aka. Night of the Blood Monster; Throne of the Blood Monster.

Die Erbin des Dracula/Las vampiras/Vampiressas Lesbos. Eugénie/Eugénie de Sade/UK: Philosophy of the Boudoir/aka. Eugénie—Her Journey Into Perversion.

Der Teufel kam aus Akasawa/The Devil Came From Akasawa. Dr. Mabuse/Mabuse 70 /Dr. Mabuse schlägt zu/Dr. Mabuse n'est pas mort (Return of Dr. Mabuse... or Dr. Mabuse Is Not Dead).

1971: 3 films. A brief respite.

Robinson und seine wilden Sklavinnen/Trois filles nues dans l'île de Robinson/UK: The Sexy Darlings.

Los amantes de la isla del diablo/ Quartier de femmes. (Lovers of Devil's Island). Sie totete in Ekstase/ Mrs. Hyde.

1972: 9 films. Respite over...

Les yeux de la nuit/Les cauchemars naissent la nuit. (Eyes of the Night).

Une vierge chez les morts-vivants/ aka. A comme apocalypse. (Virgin Among The Living Dead).

Christina, Princesse de l'érotisme. (Erotic Princess).

Sex-charade/Le labyrinthe. Dracula—prisonnier de Frankenstein./Dracula contre Frankenstein.

La fille de Dracula (Dracula's Daughter).

Der Todächter/Le mort fait ses valises/El Muerto Hace Las Maletas/The Corpse Packs His Bags.

Jungfrauen Report, tell 2./Virgin Report No. 2.

973. 18 films. Roll over Roger Corman...

El intimo d'une nymphomane /UK: Diary of a Nymphomaniac. Los demonios/Les demons/UK: The Demons.

Les expériences érotiques de Frankenstein.

Al otro lado de espejo/Outre-tombe/ aka. Incest. (Beyond The Grave).

La maison du vice/Les ébranlées/ UK: Dolls For Sale.

La Comtesse perverse. (The Evil Countess).

Plaisir à trois/aka. Les inassouvies, numero 2/UK: How To Seduce A Virgin.

Un capitaine des 15 ans. (The 15-year-old Captain).

Maciste contre la Reine des Amazones/aka. Les Amazones de la luxure/UK: The Lustful Amazons. Les exploits érotiques de Maciste dans l'Atlantide/Sexes au soleil/ Les Gloutonnes. (Maciste's Erotic Adventures in Atlantis).

Los ojos del Dr. Orloff/Les yeux du Dr. Orloff. (The Eyes of Dr. Orloff).

Relax Baby.

El castillo Rojo. (The Red Castle).

Un silencio de tumba. (Silence of the Tomb).

La noche de los asesinos. (Night of Assassins).

La chemin solitaire. (The Lonely Path).

Lascive (Lasciviousness) [Uncomp]. Sexy-blues/Blues au clair de lune/ aka. Tango au clair de lune; Sérénade à Barbara.

Le plaisir solitaire/ Mais a violé Linda? (The solitary Lonely Pleasure or Who Raped Linda?)

1974: 7 films. Well, no wonder...

Le Manoir du pendu [uncompleted]. La Comtesse Noire/aka. La Comtesse aux seins nus/UK: The Bare-Breasted Countess/aka. The Naked Vampire.

Exorcisme/Exorcisme et messes noires. (The Black Masses of Exorcism).

Célestine, bonne à tout faire/UK: Célestine, Maid At Your Service. Lorna/Lorna, l'exorciste/aka. Les possédées du Démon.

Les nommes en folie/aka. Les chatouilleuses. (The Mad Nuns).

L'homme ta plus sexy du monde. (Sexiest Man in the World).

Les emmerdeuses/aka. Les grandes emmerdeuses. (Pains in the Arse; or more colloquially, Prick-teasers).

1975: 1 film. Must be retired. Or dead!

Juliette.



Black Angel/Paroxysmus/UK: Venus In Furs. [Note: the version with Maria Rohm, not the Italian treatment of the Sacher Masoch book, starring Laura Antonelli].

De Sade 70/Les inassouvies. (Frustrated Women).

X 312 flug zur Holle. (X 312 Flight To Hell).

Eufornio, tuya es la victoria. El Conde Dracula/ Les nuits de Dracula/ UK: Count Dracula/aka. Bram Stoker's Count Dracula.

1970: 5 films Moving on...

El proceso de las brujas/Il trono di fuoco/ Der Hexentort von Blackmoor/The Bloody Judge/aka. Night of the Blood Monster; Throne of the Blood Monster.

Die Erbin des Dracula/Las vampiras/Vampiressas Lesbos. Eugénie/Eugénie de Sade/UK: Philosophy of the Boudoir/aka. Eugénie—Her Journey Into Perversion.

Der Teufel kam aus Akasawa/The Devil Came From Akasawa. Dr. Mabuse/Mabuse 70 /Dr. Mabuse schlägt zu/Dr. Mabuse n'est pas mort (Return of Dr. Mabuse... or Dr. Mabuse Is Not Dead).

1971: 3 films. A brief respite.

Robinson und seine wilden Sklavinnen/Trois filles nues dans l'île de Robinson/UK: The Sexy Darlings.

Los amantes de la isla del diablo/ Quartier de femmes. (Lovers of Devil's Island). Sie totete in Ekstase/ Mrs. Hyde.

1972: 9 films. Respite over...

Les yeux de la nuit/Les cauchemars naissent la nuit. (Eyes of the Night).

Une vierge chez les morts-vivants/ aka. A comme apocalypse. (Virgin Among The Living Dead).

Christina, Princesse de l'érotisme. (Erotic Princess).

Sex-charade/Le labyrinthe. Dracula—prisonnier de Frankenstein./Dracula contre Frankenstein.

La fille de Dracula (Dracula's Daughter).

Der Todächter/Le mort fait ses valises/El Muerto Hace Las Maletas/The Corpse Packs His Bags.



Jungfrauen Report, tell 2./Virgin Report No. 2.

973. 18 films. Roll over Roger Corman...



El intimo d'une nymphomane /UK: Diary of a Nymphomaniac. Los demonios/Les demons/UK: The Demons.

Les expériences érotiques de Frankenstein.

Al otro lado de espejo/Outre-tombe/ aka. Incest. (Beyond The Grave).

La maison du vice/Les ébranlées/ UK: Dolls For Sale.



La Comtesse perverse. (The Evil Countess).

Plaisir à trois/aka. Les inassouvies, numero 2/UK: How To Seduce A Virgin.

Un capitaine des 15 ans. (The 15-year-old Captain).



Maciste contre la Reine des Amazones/aka. Les Amazones de la luxure/UK: The Lustful Amazons. Les exploits érotiques de Maciste dans l'Atlantide/Sexes au soleil/ Les Gloutonnes. (Maciste's Erotic Adventures in Atlantis).

Los ojos del Dr. Orloff/Les yeux du Dr. Orloff. (The Eyes of Dr. Orloff).

Relax Baby.

El castillo Rojo. (The Red Castle).

Un silencio de tumba. (Silence of the Tomb).

La noche de los asesinos. (Night of Assassins).



La chemin solitaire. (The Lonely Path).

Lascive (Lasciviousness) [Uncomp]. Sexy-blues/Blues au clair de lune/ aka. Tango au clair de lune; Sérénade à Barbara.

Le plaisir solitaire/ Mais a violé Linda? (The solitary Lonely Pleasure or Who Raped Linda?)

1974: 7 films. Well, no wonder...

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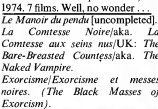
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... plus a recent release in full close-up ...

Franco Blue



BARE-BREASTED COUNTESS



LINA ROMAY
as the
**BARE-
BREASTED
COUNTESS**









Jess Franco women—girls, usually—are always feminine and voluptuous. Far, though, from the Hefner image. They move around slowly, obviously delighting in parading their ripe bodies, untroubled in this fantasy world by the few pounds of extra weight that the average woman always wants so desperately to shed. Jess Franco would never use a Twiggy in one of his films. Nor even a Sylvia Kristel for that matter... No, the Franco choice of womankind—and the succulent Lina Romay is his prime example of the moment—runs to such lovelies as Estella Blain and Tania Busselier from France, Rosalba Neri from Italy, Britain's Margaret Lee, Heidrun Kussein and Ewa Stromberg in West Germany, French-Canadian Jacqueline Laurent and the late Susan Korda. His nymphettes range from the Swedish wind-up doll Marie Liljedahl to Tyrone Power's sprightly daughter, Romina. And his few failures—in our eyes at least—are Harry Alan Tower's pet-discovery Maria Rohm and the bulky French lady, Alice Arno....

